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PRINCIPAL ACCESSIONS

A PORTRAIT BY AMES.—Through the generosity of Mr. Francis Lynde Stetson, there has recently been added to the collection of paintings by American artists a portrait by Joseph Ames, who was born in New Hampshire in 1816 and died in New York in 1872. Ames was noted in his day for his *genre* pictures, like the well-known *Death of Webster*, but he was probably first of all a portrait painter and we are fortunate in having as a representative of his work the remarkably fine head of that distinguished member of the New York bar, James Topham Brady, painted in 1869.

AN INTERESTING GIFT.—Captain and Mrs. W. G. Fitch have made an important gift to the Museum in memory of their son, Clyde Fitch, and in accordance with a desire expressed by him shortly before his death that some of the works of art of which he had been an enthusiastic collector should find a permanent home in the Metropolitan Museum. Captain and Mrs. Fitch courteously invited the authorities of the Museum to assist them in their selection, and as a result have presented the furniture and decorations, including the painted wall-panels, of a small French room of the period of the first Empire, which will form an admirable addition to the eighteenth-century rooms now in the Museum. Unfortunately there will be no opportunity for the proper display of this gift until the completion of the part of the building which is now under construction, when it will be appropriately installed, but it is not exhibited at present. As a part of this memorial a number of small eighteenth-century sculptures in wax, which were

especially prized by their late owner, have also been included. These are described elsewhere in the *BULLETIN*, and may now be seen in the Room of Recent Accessions.

GLASSWARE.—There is now on view in the Accessions Room a small but representative collection of early glass, American-made or imported for the American trade. Included in it are five interesting examples from the now well-nigh forgotten factory of Baron William Henry Stiegel, which formerly stood at Manheim, Lancaster Co., Pennsylvania. This glass is of considerable artistic excellence, being quite comparable with the similar work of the glass-blowers of Northern Europe toward the end of the eighteenth century. Stiegel was a German by birth, who came to America and founded the Stiegel works about 1763. At first he was most successful, selling his wares to all the well-known people of his time. His factory was a true "Stiegel's Folly," being of enormous proportions, a place of interest for people throughout his section of the country. The Baron himself seems to have been somewhat of a lordling in his town, for we read in Edwin AtLee Barber's invaluable book on American Glassware that guns were fired in his honor whenever he left or returned to his mansion. Not only this, but a rose was to be presented to him yearly by his fellow townsmen, in consideration of his having deeded a plot of ground to the Lutheran Congregation, a custom which survives to-day in a Feast of Flowers that attracts much attention to the old town. Yet the Baron failed miserably and is supposed to have died in a debtor's prison. The examples of his ware before us consist of an enameled tumbler

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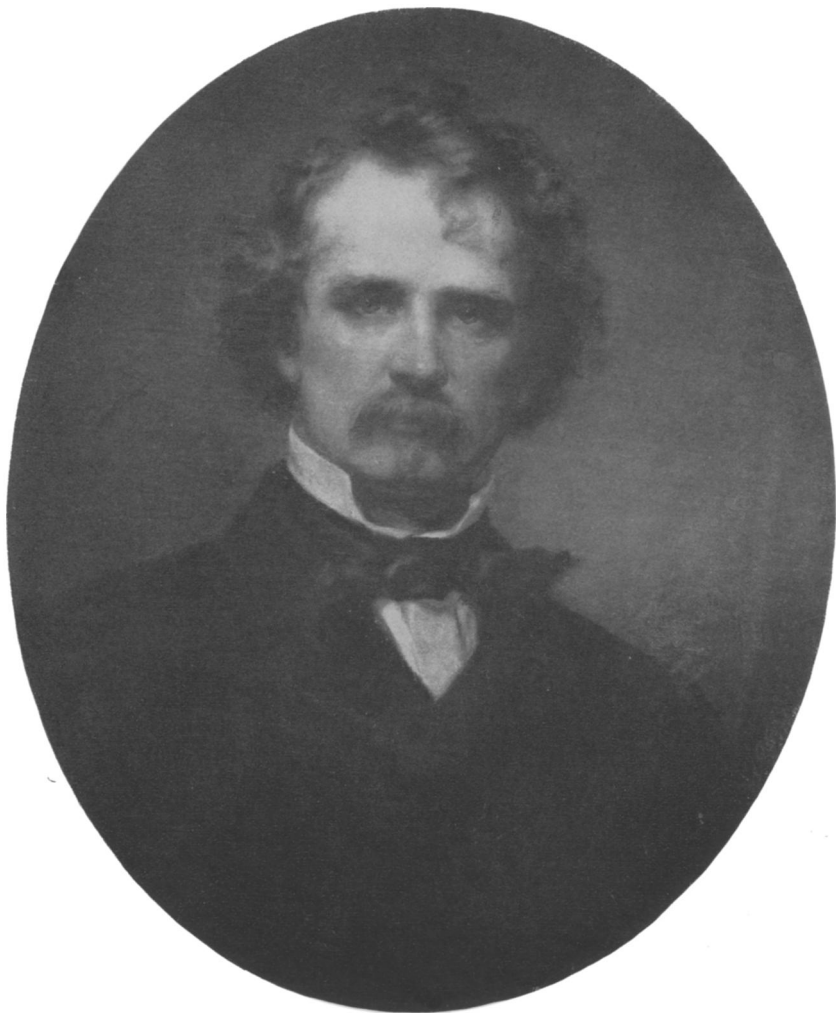
VOLUME V

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MOUNTED AMAZON
BRONZE STATUETTE
BY TUAILLON
GIFT OF MR. ED. ARNHOLD



JAMES TOPHAM BRADY
BY JOSEPH AMES
GIFT OF MR. FRANCIS LYNDE STETSON

of unusual size, embellished with a band of birds and flowers called the "dove pattern"; a barrel-shaped tumbler and salt-cup in clear white glass, and a small creamer and salt-cup in rich sapphire blue—all of the last four blown in a pattern mold.

Beside the Stiegel glass there are examples of glass blown in figured molds

made in this country at the Dyottville Glass Works, Kensington, Philadelphia; the Louisville, Kentucky, Glass Works, and by S. Huffsey and A. R. Samuels of Philadelphia, 1840-1850; flasks and bottles ornamented with busts of Washington, Captain Bragg, Lafayette, Franklin, Taylor, Kossuth, etc., their colors running from a deep brown through green to a trans-

lucent pale violet. Beside these there are clear glass cup plates used to hold the tea-cup when not in its own saucer impressed in several favorite designs; the American Eagle with thirteen stars; the Beehive design; the Wedding Day and Three Weeks After; Chancellor Livingstone Steamship, Major General Harrison; The Log Cabin; Bunker Hill Monument and others. These were formerly thought to have been made in England for the American trade, but it is now known that some were made here—at Pittsburg and Boston factories, anywhere between the years 1830 and 1850.

G. C. P.

A MALBONE MINIATURE.—A miniature by Edward Greene Malbone, a portrait of Mrs. Richard C. Derby, has recently been purchased by the Museum. Though slightly faded this miniature has lost none of its original charm. It possesses that delicacy and firmness of execution which, combined with an exquisite feeling for color, made Malbone's work so much admired and sought for and which entitled him to the proud distinction of being the foremost American miniature painter and one of the first miniaturists of any age. He was the equal of Isabey, if indeed, Isabey approached him at all. Washington Allston said of him that he had the happy talent, among his many excellencies, of elevating the character without impairing the likeness and to women he gave all the beauty that was theirs; the fair would become still fairer under his delicate pencil. In our miniature, which is signed on the back with Malbone's initials, the pose is graceful and natural and one feels the truth of the likeness.

A. B. D'H.

LOCKS AND KEYS.—The collection of metalwork has been enriched by a recent purchase of a notable collection of locks and keys of wide range in date and provenance. In point of time the examples cover a period from the third century, A. D. down to our own day and in place of manufacture they range from Rome, with prototypes of the modern latch key,

through the Orient, and through Europe down to the modern American lock.

Between the earliest and latest specimens in the collection are found those which illustrate the various steps in the development of the key as we now know it; the mediæval form with its Gothic feeling and decorations; the Renaissance type with its variations as found in Germany, France, Holland and Italy, and, most finished and beautiful of all, the French eighteenth-century production, for the making of which even the king followed the art of the *serrurier*.

Of padlocks, there are the modern Egyptian and Turkish wooden tumbler or pinlock variety; and the Chinese and Japanese kind, one of the latter in the form of a locust. There are, also, an ancient lock and hasp from Mexico; a Russian pistol and screw locks, a very ancient Swiss lock, and others of English, American and modern East Indian manufacture.

Perhaps the most important single piece in the collection is a German casket or strong-box of the sixteenth century, which, though badly worn, still shows most delicately engraved figures of the Muses in eight panels.

J. H. B.



RECENT ACQUISITION OF WEDGWOOD.—Through a recent gift and purchase, the Museum has come into the possession of nine remarkable examples of Josiah Wedgwood's art. Among these is a black basalt vase, whose simple but effective decoration of drapery festoons shows it to be a representative example of the earlier years of Wedgwood's partnership with Bentley (1768-80), a period when basalt vases simply decorated with trophies, festoons or medallions, and always of a dull black, were eagerly sought. The vase is the gift of Mr. Ferdinand Hermann

Standing on a low plinth, its decoration, in addition to the festoons to which we have referred, consists of a fluted design about the neck, a rich acanthus leaf band at the juncture of body and plinth, and outflaring lion's head handles affixed to the shoulder. The mark, below the plinth, is the customary wafer seal of the Wedgwood and Bentley period. In addition to this six other pieces of black Wedgwood have been presented by Mr. Hermann, including a vase-shaped inkstand, and a tea-service consisting of teapot, bowl, creamer, and two cups and saucers. The last are simply decorated with a horizontal fluted design, but the inkstand, in its more lavish decoration of figured bas-reliefs, etc., shows that it is of later date.

We know that from the severe festoons, fluted designs, medallions and trophies of the earlier period, Wedgwood, with the aid of Flaxman, Pacetti, and others, advanced rapidly to the adoption of richer and far more pretentious motives. By the year 1784, vases, plaques, pedestals, etc., decorated with bas-reliefs of striking delicacy, of masterly execution and unique both in material and color, were placed before an astonished public. To this period belongs the inkstand to which we have referred above, the bas-reliefs in this case representing a naïve conception of the immersion of the infant Achilles and

a more orthodox scene of a mother bathing her child.

Turning from the consideration of the basalts, in our new collection we must now consider two examples of jasper ware, another and even more famous discovery

of Wedgwood. In the year 1776, the solid jasper ware, in the main composed of sulphate of barytes, was invented by Wedgwood, being a natural outcome of his earlier experiments with a fine white terra-cotta. From a letter addressed to Sir William Hamilton in 1785, Sir William being then British Consul at Naples, we may infer that the most elaborate of the ornamental articles in jasper, as well as many of the choicest bas-reliefs, date from the summer of that year to 1795, when Wedgwood died. In that same year (1785) the secret of dip or wash-colored jasper was discovered, a discovery which not only proved a great saving of capital to



AN ORNAMENTAL VASE
BLUE AND WHITE JASPER
WEDGWOOD WARE

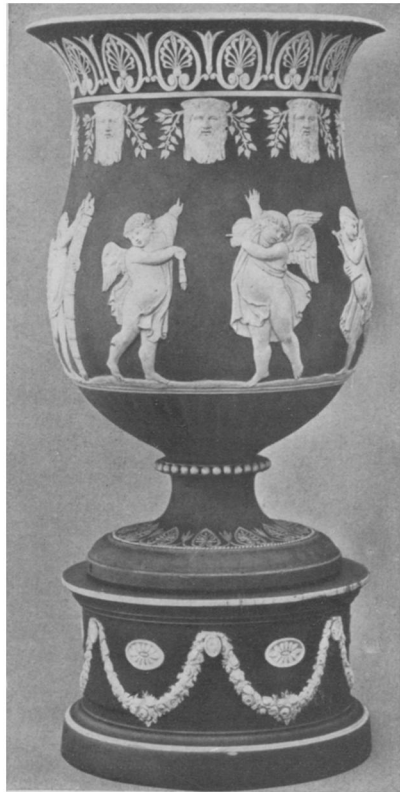
the manufacturer, but which enabled him to produce his choice jasper wares with far greater facility. Somewhere between that date and 1790, Wedgwood produced the two remarkable vases illustrated under figs. 1-2. The first is an oval-bodied jasper vase with a cover 18 $\frac{7}{8}$ inches in length, decorated in white on a pale-blue ground with a well-known bas-relief called by Flaxman, its modeler, *The Apotheosis of Homer*. The original design was copied by Flaxman from that

found upon a krater now preserved in the British Museum, and represents Niké crowning the victor of a musical contest. The design was perfected by Flaxman sometime during the year 1777. It represents a man standing to the right, holding a lyre in his hand, addressed by Niké who stands before him. Behind this latter figure sits another man, the judge of the contest, wrapped in a long Doric cloak or *himation*. Behind the figure of the poet or musician sits a female clad in the sleeveless *peplos* and *himation*, her hair held in place by a kerchief. Above this figure a second winged figure, bearing an *askos* in her hand, is about to alight. On the opposite side of the vase is a detail, often omitted on these so-called "Homeric Vases," a Greek portal in which stands the armed figure of Athena. White snake and Medusa-head handles affixed to the upper curve of the body serve to offset any appearance of disproportion or overweight. Above, the tastefully modeled Pegasus in solid white jasper, assists in the same direction. The encircling oak wreath, the large and small bands of honeysuckle ornament, and the severe fret design about the base bear the most minute inspection. Below the base is the mark Wedgwood No. 3, which is considered to have been used by one of Wedgwood's most expert craftsmen. Even rarer than the above in the matter of color is a wash celadon-green jasper vase of a somewhat perverted antique form (*krater*), 10½

inches in height, ornamented in white with a bas-relief after Flaxman's design, of eight *amorini* playing various musical instruments (fig. 2). Above and immediately below the slightly flanged rim, are two bands of honeysuckle ornament and

oak-draped heads of Zeus, and, encircling the pedestal are festoons and *patera*. These two masterly examples may well have been produced under the personal direction of the great Staffordshire potter himself. They add distinction to the Museum's collections.

G. C. P.



FLOWER VASE
CELADON-GREEN JASPER
WEDGWOOD WARE

GIFT OF TUAILLON'S MOUNTED AMAZON.—An important gift has been received from Mr. Ed. Arnhold, the distinguished amateur of Berlin, through the kind offices of our Ambassador to Germany, the Hon. David J. Hill. It is a reduction of the bronze statue, entitled the Mounted Amazon, by Louis Tuaillon, which stands in front of the west façade of the National Gallery of Berlin. Of these reductions (H. 2 ft., 6

in.) six were made for Mr. Arnhold, at whose expense the original was erected, for presentation to public galleries.

The rider, clad in a thin chiton, sits her horse without saddle or bridle; her left hand rests on the animal's back while the right, in which she holds an ax, rests on his neck. Horse and rider are in attitudes of rest, but the eyes of each look forward intently. In the original statue the whites of the eyes of the horse and its rider are of glass.